HPS 1318

RICHARD STRAUSS

METAMORPHOSEN

REALISATION FOR STRING SEPTET

BY

RUDOLF LEOPOLD

Audènis
Valencia, 316 - BARCELONA

BOOSEY & HAWKES

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Preface

In 1990 a short score of **Metamorphosen** was discovered in Switzerland and acquired by the Bavarian State Library in Munich. It is headed 'Metamorphosen. Andante (für 2 Violinen, 2 Bratschen, 2 Celli[,] Contrabaß) Richard Strauss'. This gives rise to the assumption that the composer had clearly conceived the piece as scored for seven strings and then changed his mind on receiving a commission from Paul Sacher to write a work for a larger string group. The short score bears the date 31 March 1945 at the end, the full score for twenty-three strings having already been started on 13 March.

For the most part, the latter version consists of doublings. In the realisation of the 'original version' for string sextet and double bass I have made use of both the short score and the final score so that the complete tonal image appears in a chamber music format whilst retaining certain interesting details from the short score (for example the original closing modulation).

I am grateful to Professor Dr Günter Weiss of Munich for his encouragement and for kindly allowing me access to the short score. Above all, my thanks go to the Strauss family for giving me permission to edit and to perform **Metamorphosen** in this version.

Rudolf Leopold
Vienna, August 1995
(Translation: Michael Mertl)

Vorwort

Im Jahre 1990 wurde ein Particell der **Metamorphosen** in der Schweiz aufgefunden und von der Bayerischen Staatsbibliothek München erworben. Es trägt die Überschrift: 'Metamorphosen. Andante (für 2 Violinen, 2 Bratschen, 2 Celli[,] Contrabaß) Richard Strauss'. Daraus geht hervor, daß der Komponist das Werk offenbar für sieben Streicher konzipiert hatte und seinen Plan änderte, als ihn der Auftrag Paul Sachers erreichte, ein Stück für eine größere Streicherbesetzung zu schreiben. Das Particell trägt am Schluß das Datum '31. März 1945', die Niederschrift der Partitur wurde schon am 13. März begonnen.

Diese 23-stimmige Version besteht tatsächlich zum größten Teil aus Verdopplungen. Bei der Realisation der 'Urfassung' für Streichsextett und Kontrabaß habe ich neben den Particell auch die endgültige Partitur herangezogen, sodaß nun das vollständige Klangbild in kammermusikalischer Form entsteht, wobei interessante Details des Particells (wie z.B. die originelle Schlußmodulation) beibehalten wurden.

Mein Dank gilt Herrn Prof. Dr. Günter Weiß, München, für seine Ermutigung und freundliche Überlassung des Particells sowie vor allem der Familie Strauss für die Erlaubnis, **Metamorphosen** in dieser Fassung spielen und herausgeben zu dürfen.

Rudolf Leopold
Wien, August 1995

The first performance of this realisation of **Metamorphosen** was given during the 'Richard Strauss-Tage' in Garmisch-Partenkirchen on 8 June 1994 by the Vienna String Sextet (Erich Höbarth, Peter Matzka, violins, Thomas Riebl, Siegfried Führlinger, violas, Rudolf Leopold, Susanne Ehn, cellos) with Alois Posch, double bass.

The version for twenty-three solo strings was first performed on 25 January 1946 by the Collegium Musicum, Zurich, under the direction of Paul Sacher.

First recording of the septet realisation: EMI CDC 5 55108 2,
by the Vienna String Sextet with Alois Posch.

Duration: 24 minutes

Performance materials are available on hire.

The version for twenty-three solo strings is also available on hire; pocket score is on sale.

Boosey & Hawkes gratefully acknowledges the cooperation of
Dr Hartmut Schaefer of the Bavarian State Library, Munich,
during the preparation of this edition.

Source: Bayerische Staatsbibliothek München, Musikabteilung,
Signatur: Mus.ms.20864.

Music origination by Jack Thompson

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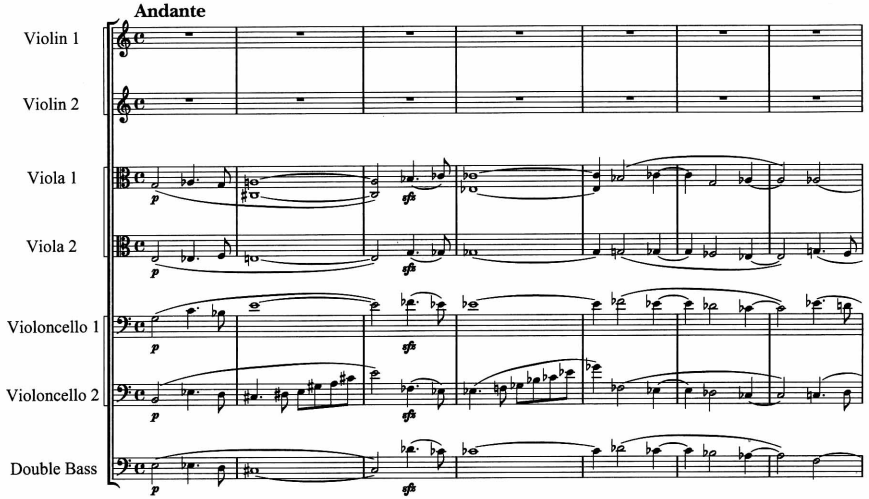
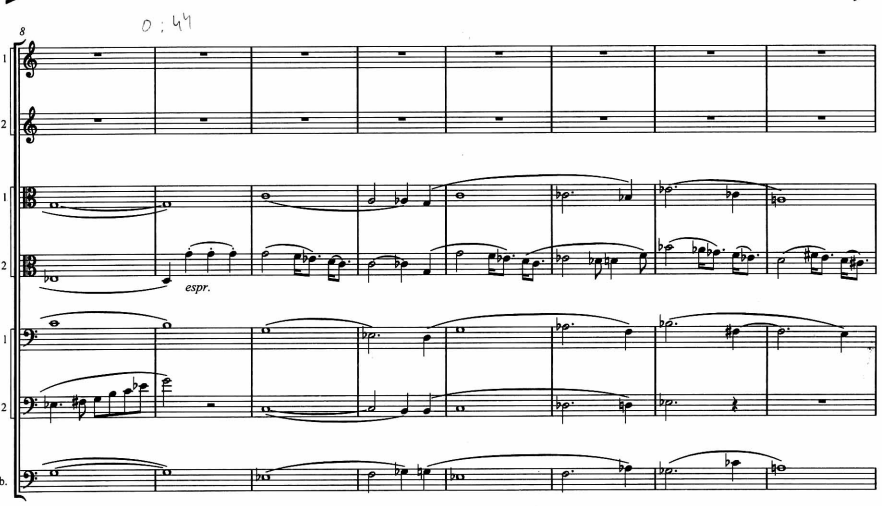
METAMORPHOSEN

Realisation for String Septet by
RUDOLF LEOPOLD

RICHARD STRAUSS
(1864–1949)

Andante





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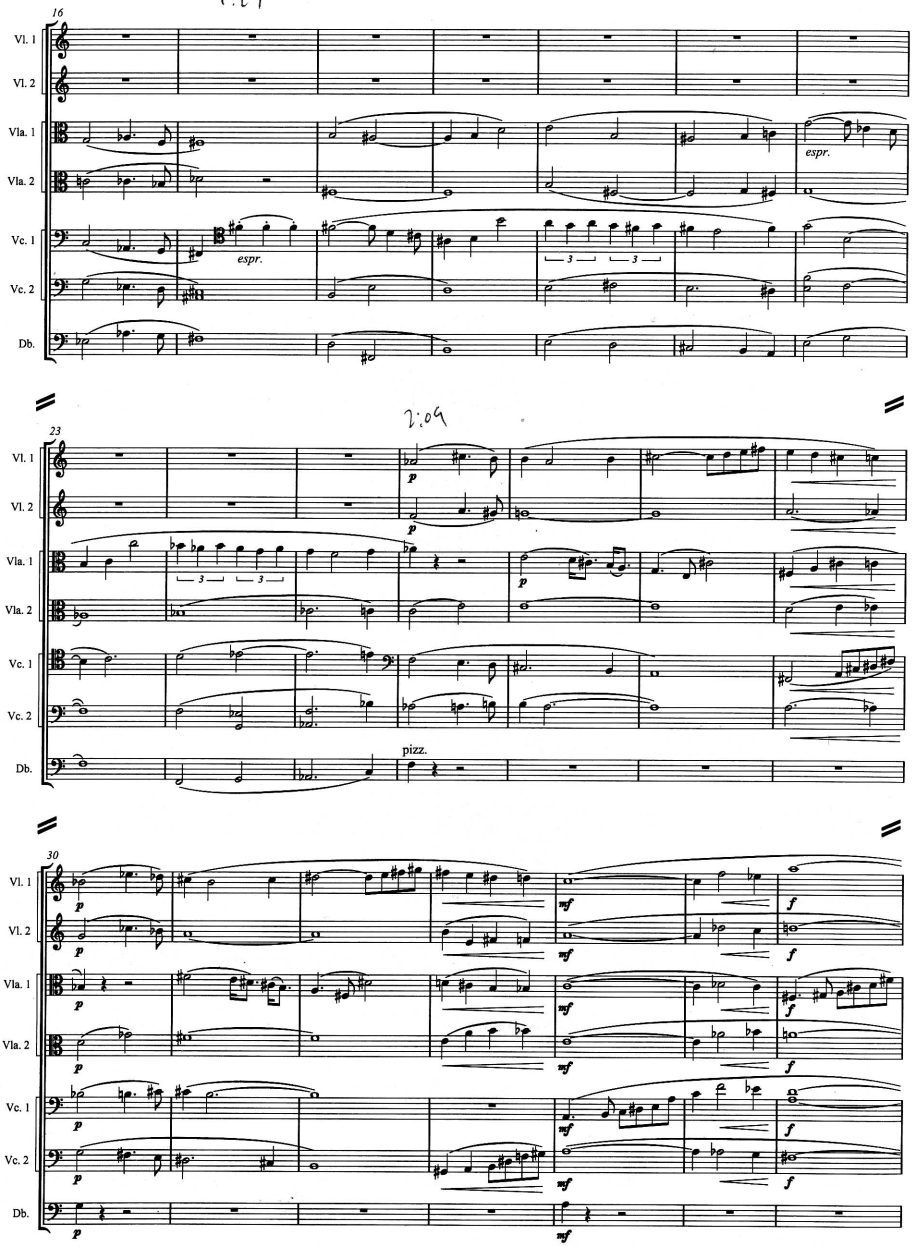
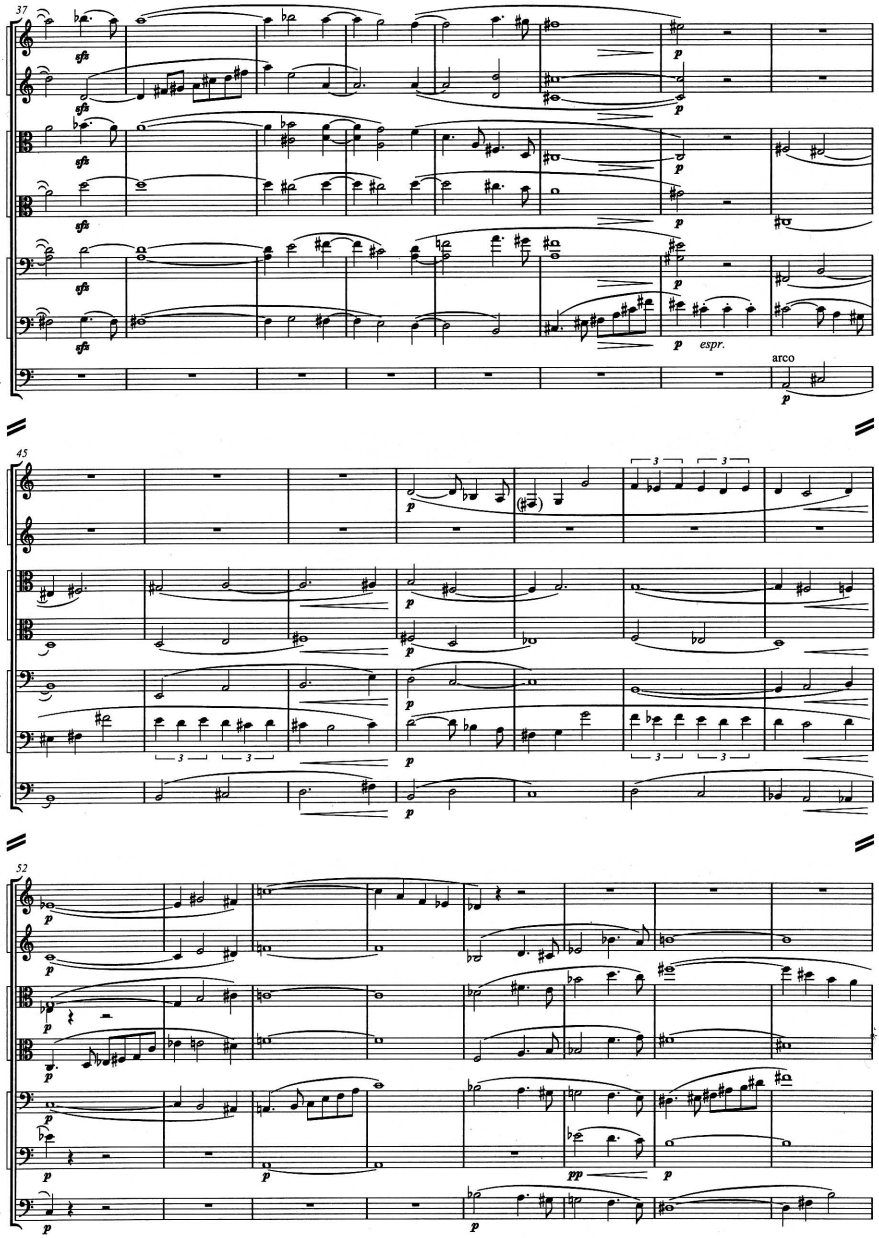
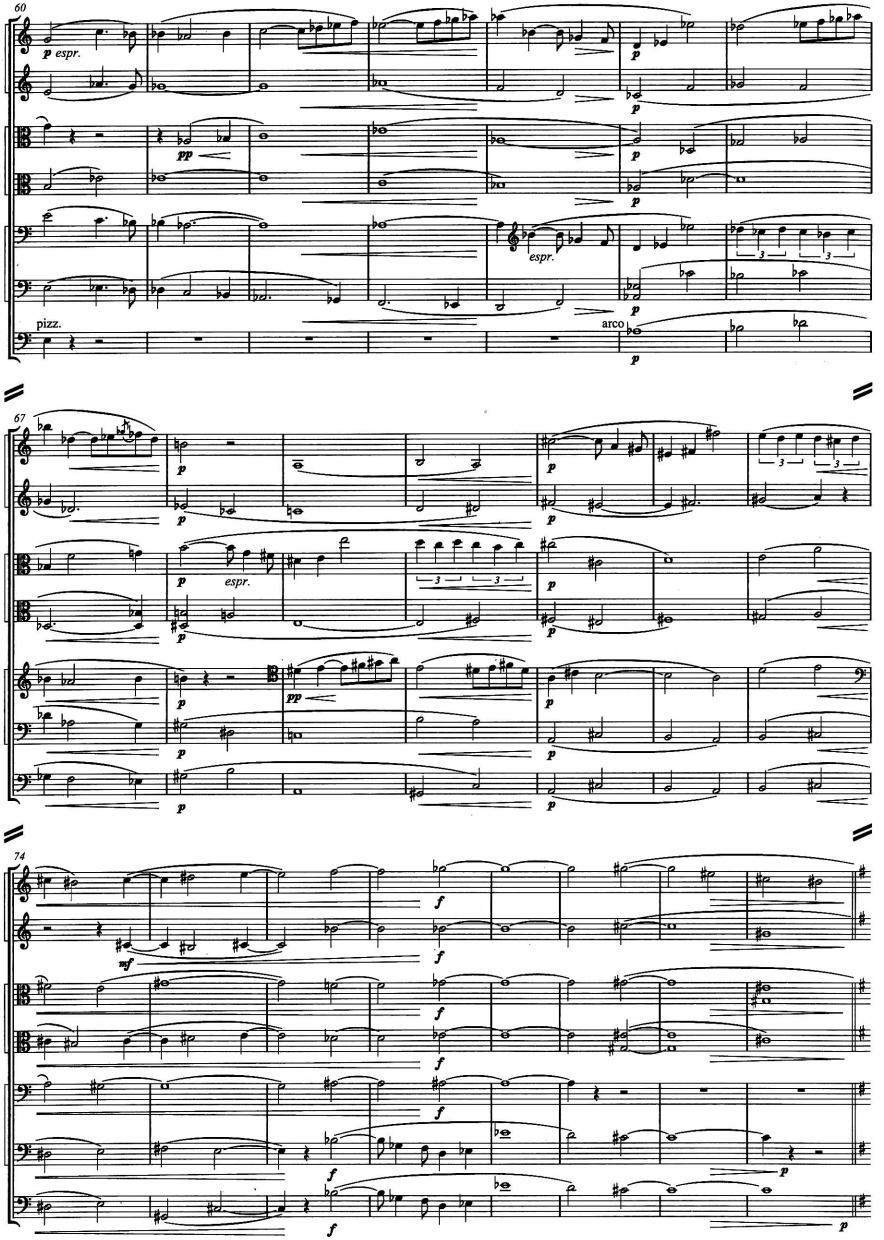
FC 368

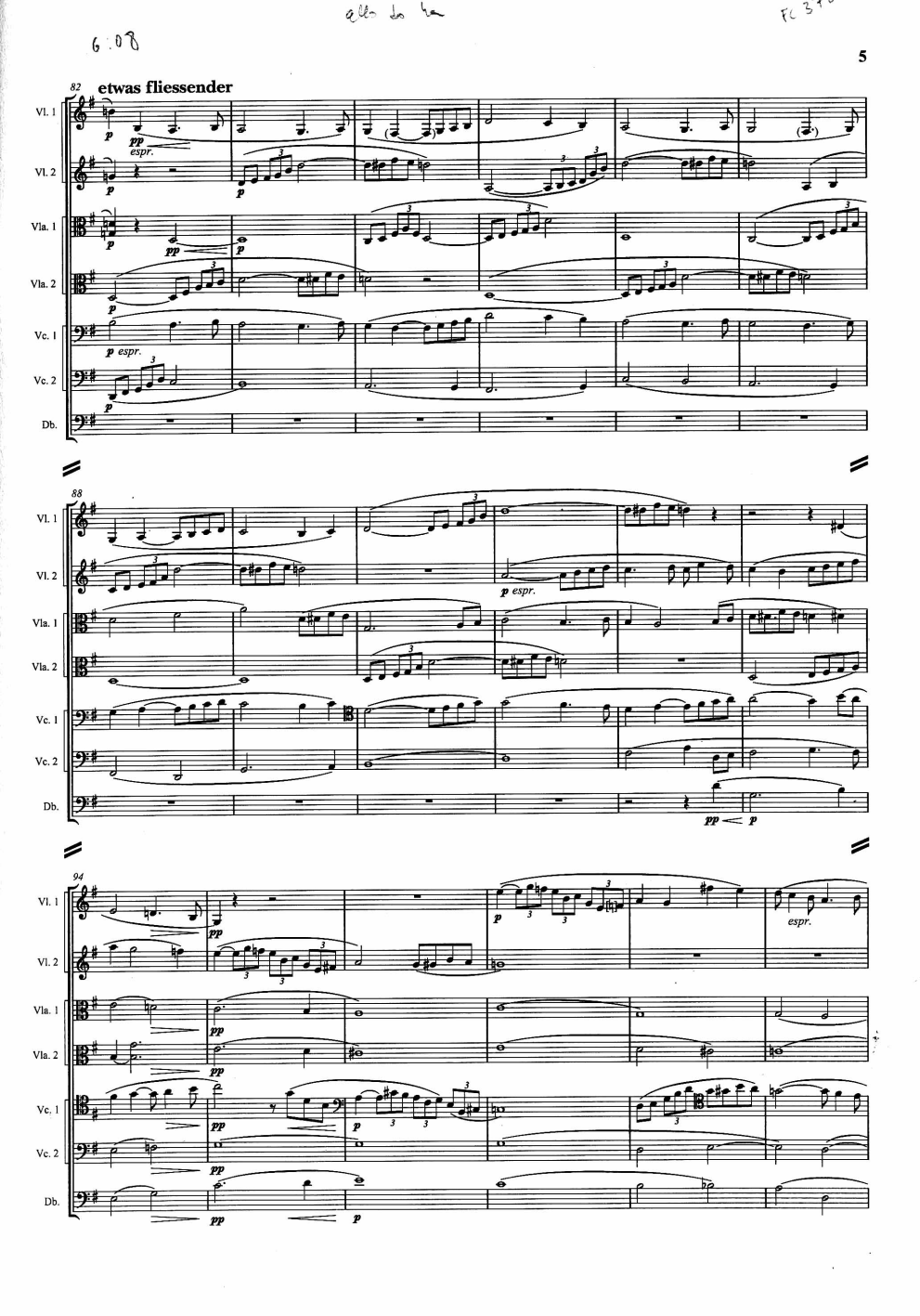
1:27

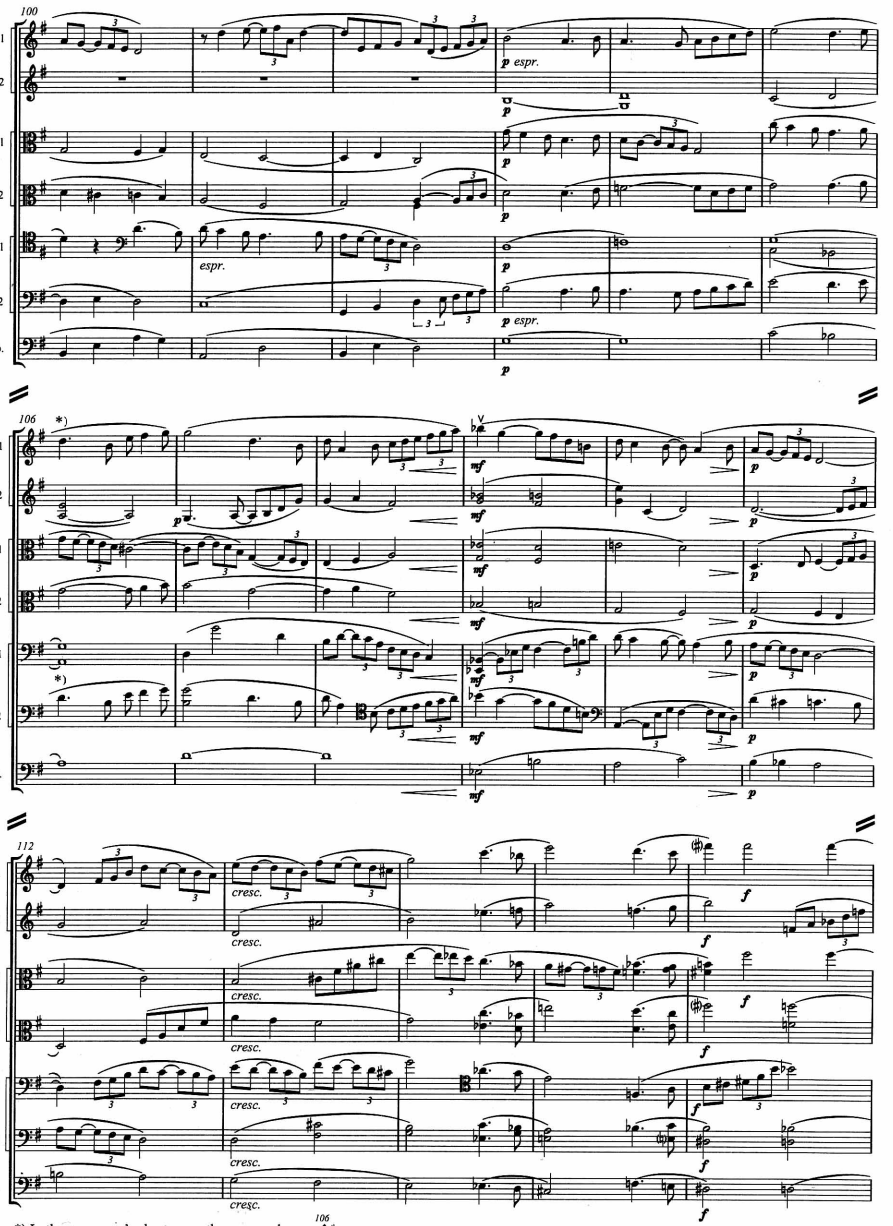

16
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
espr.
espr.
3
3
23
2:09
p
p
p
pizz.
30
p
mf
f


37
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
sfz
p
espr.
arco
45
3
52
pp

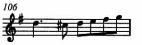
FC 369

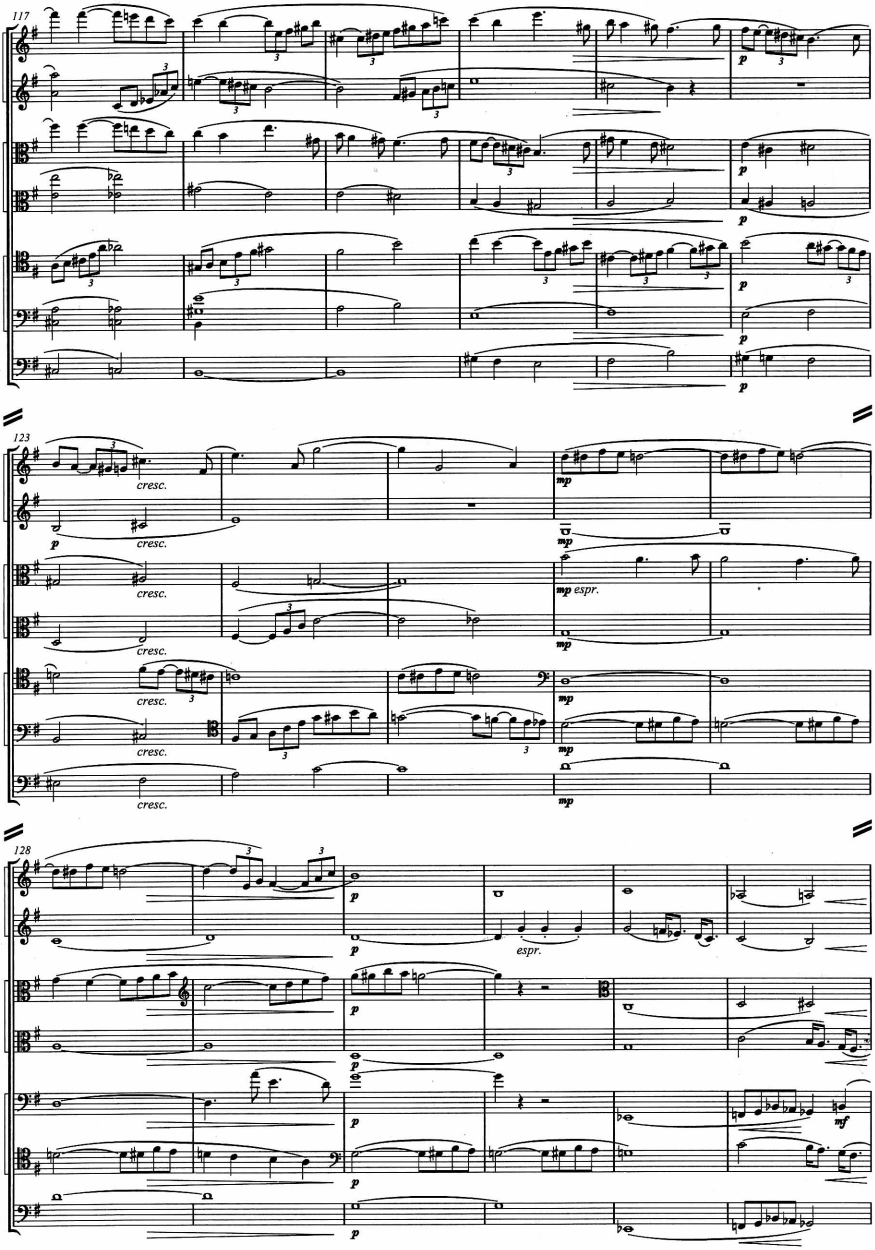

60
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
p espr.
pp
p
espr.
pizz.
arco
67
pp
espr.
74
mf
f
p


82
etwas fliessender
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
p
pp
espr.
88
p espr.
pp
p
94
pp
p
espr.

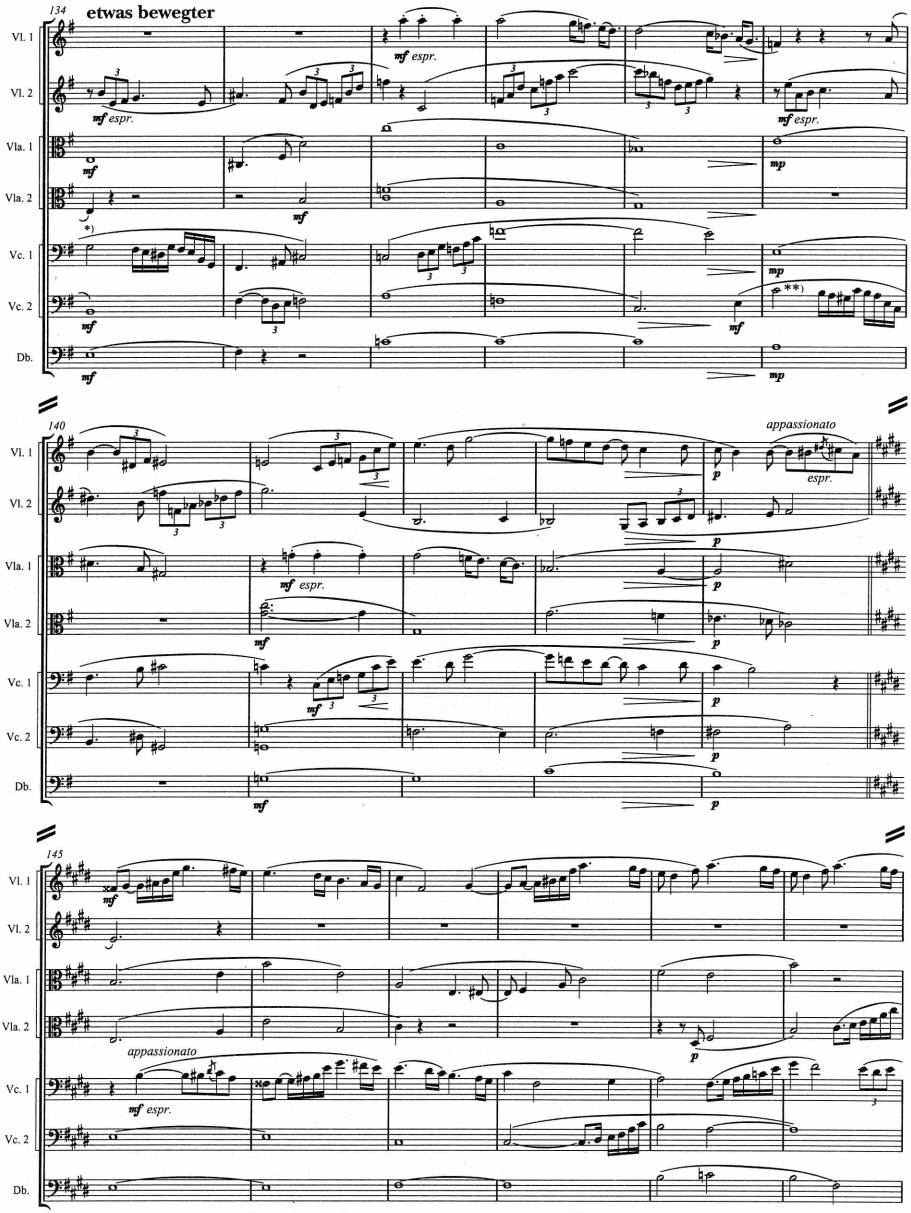


*) In the composer's short score the passage here scored for Violin 1 and Cello 2 is given thus:

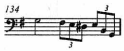



117
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
123
cresc.
mp
mp espr.
128
espr.
mf

8:14

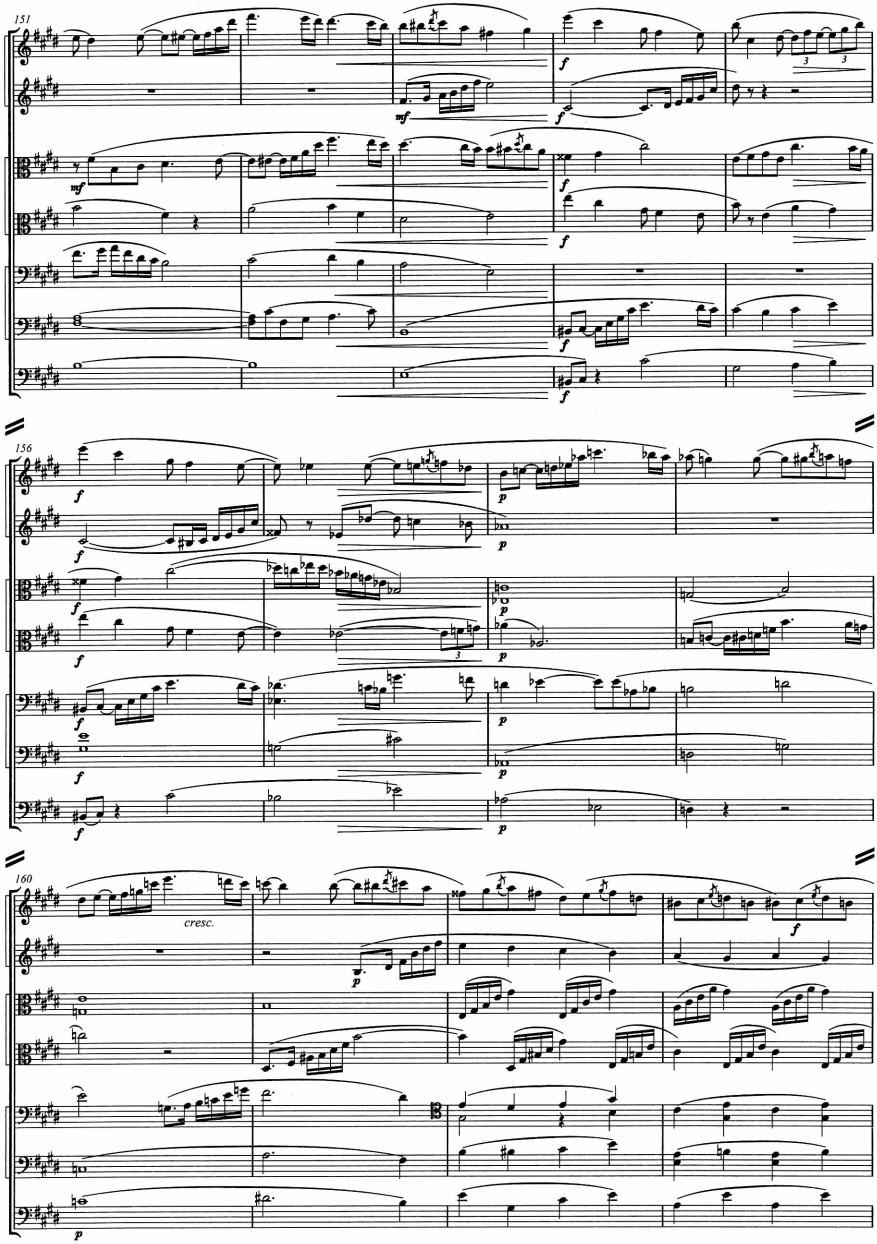


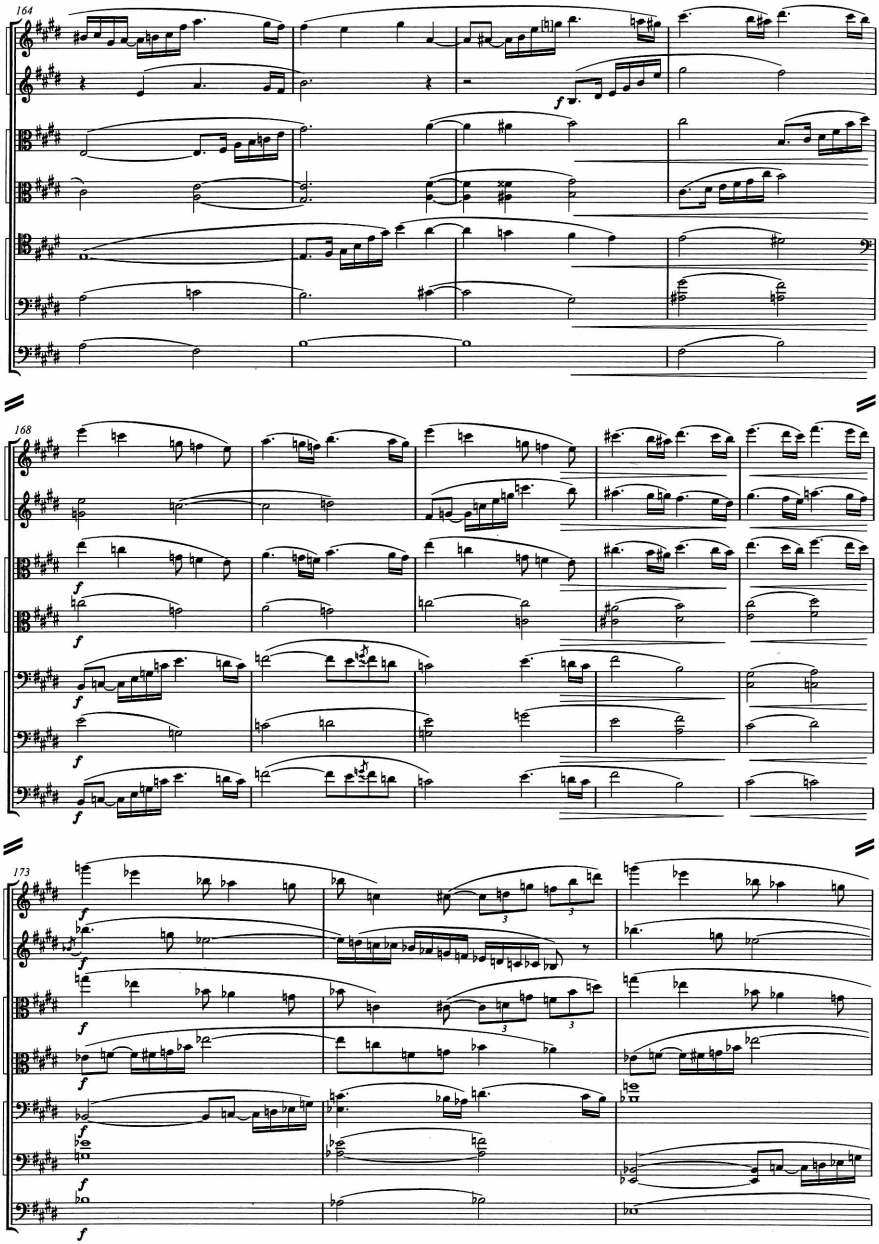
*) In the composer's short score this passage is given thus:

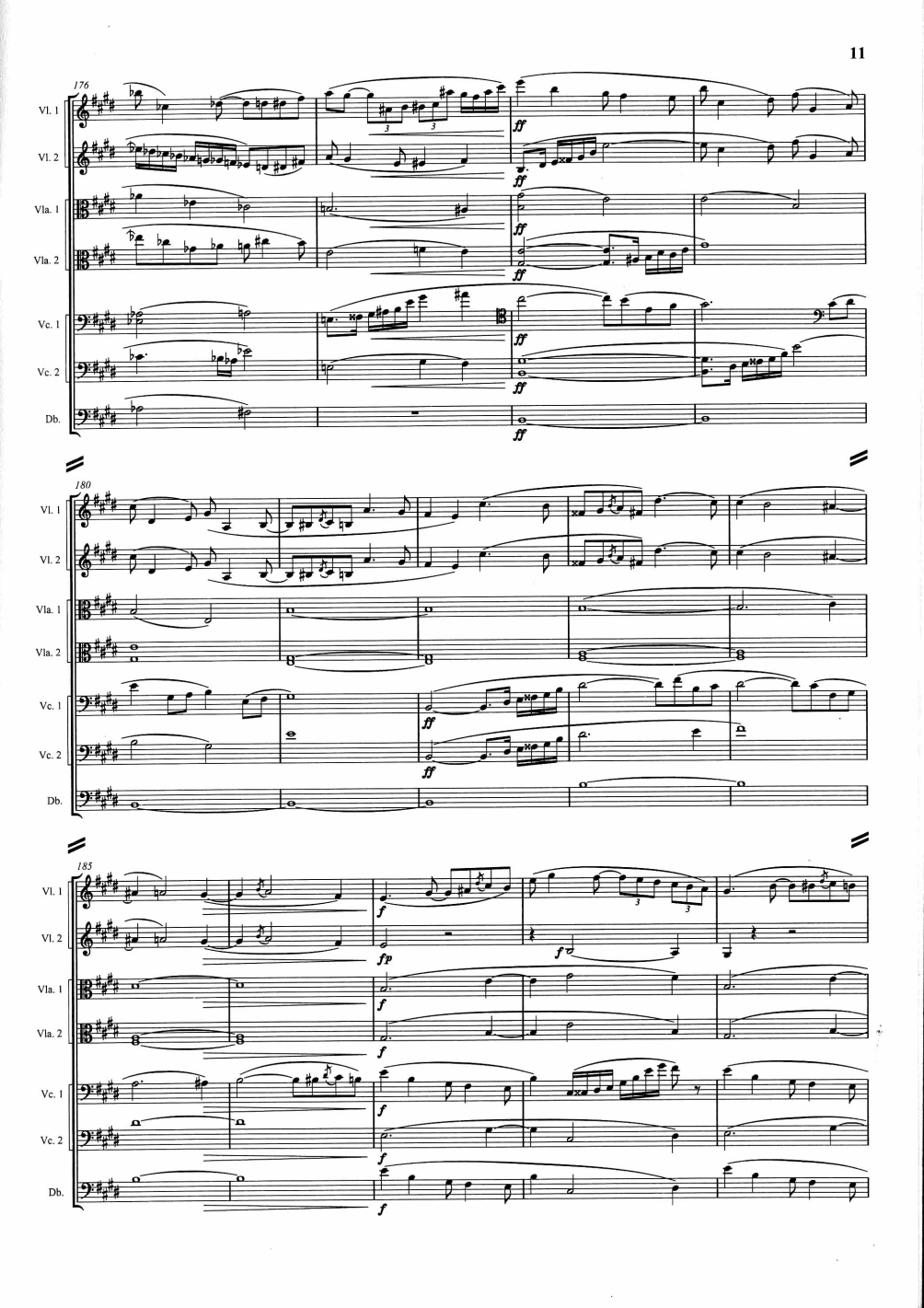


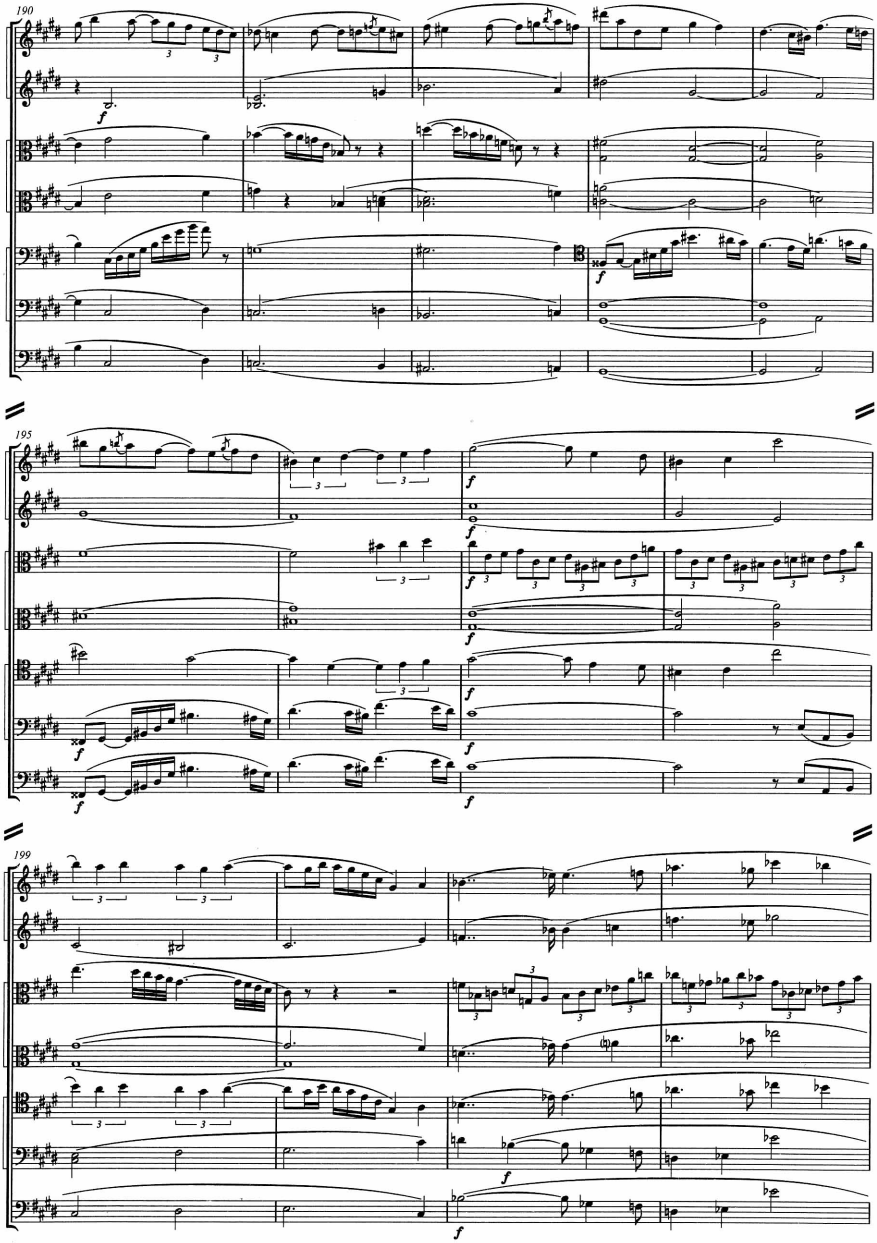
**) The composer's short score here gives:

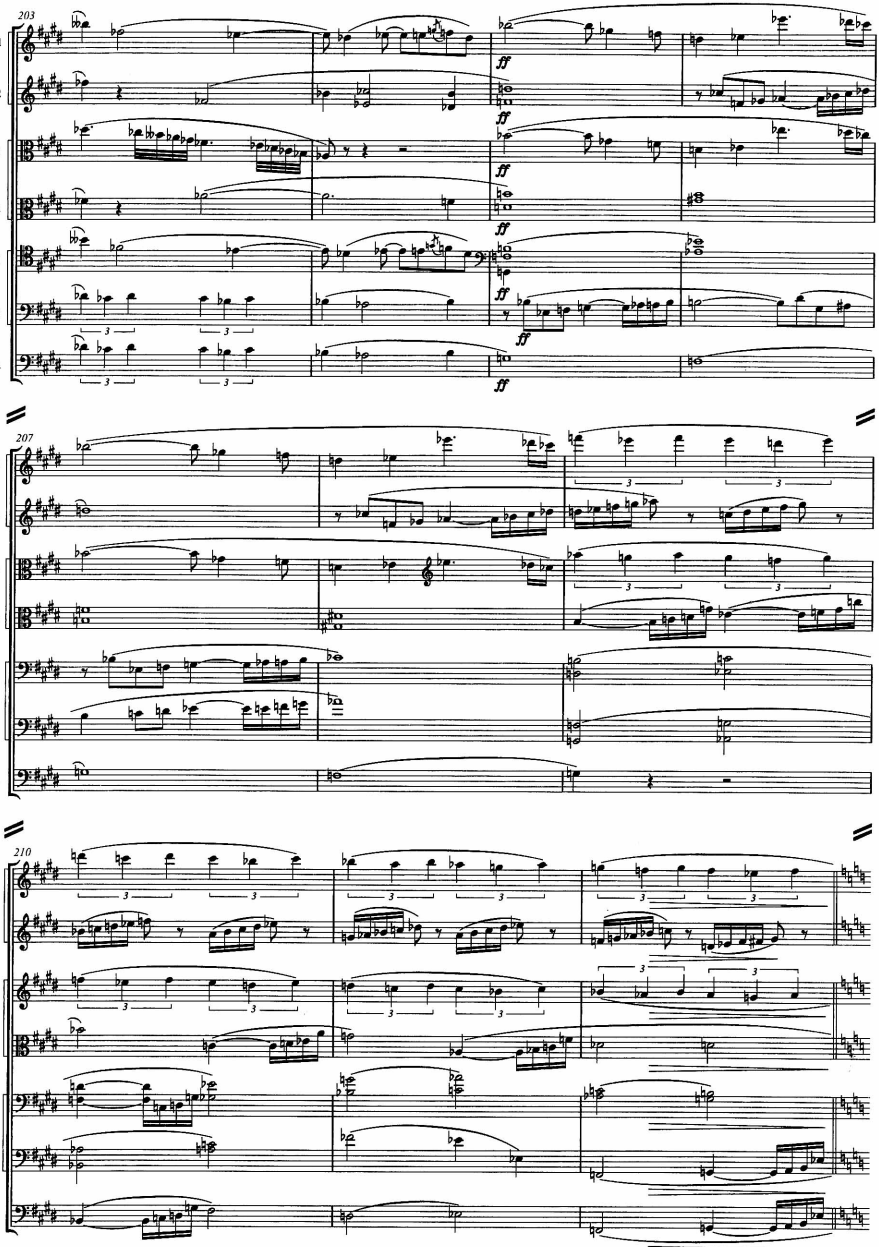
8:40


151
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
156
160
cresc.


164
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
168
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
173
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.


176
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
ff
180
185
f
fp


190
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
195
199


203
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
ff
207
210

11:08

Agitato

213

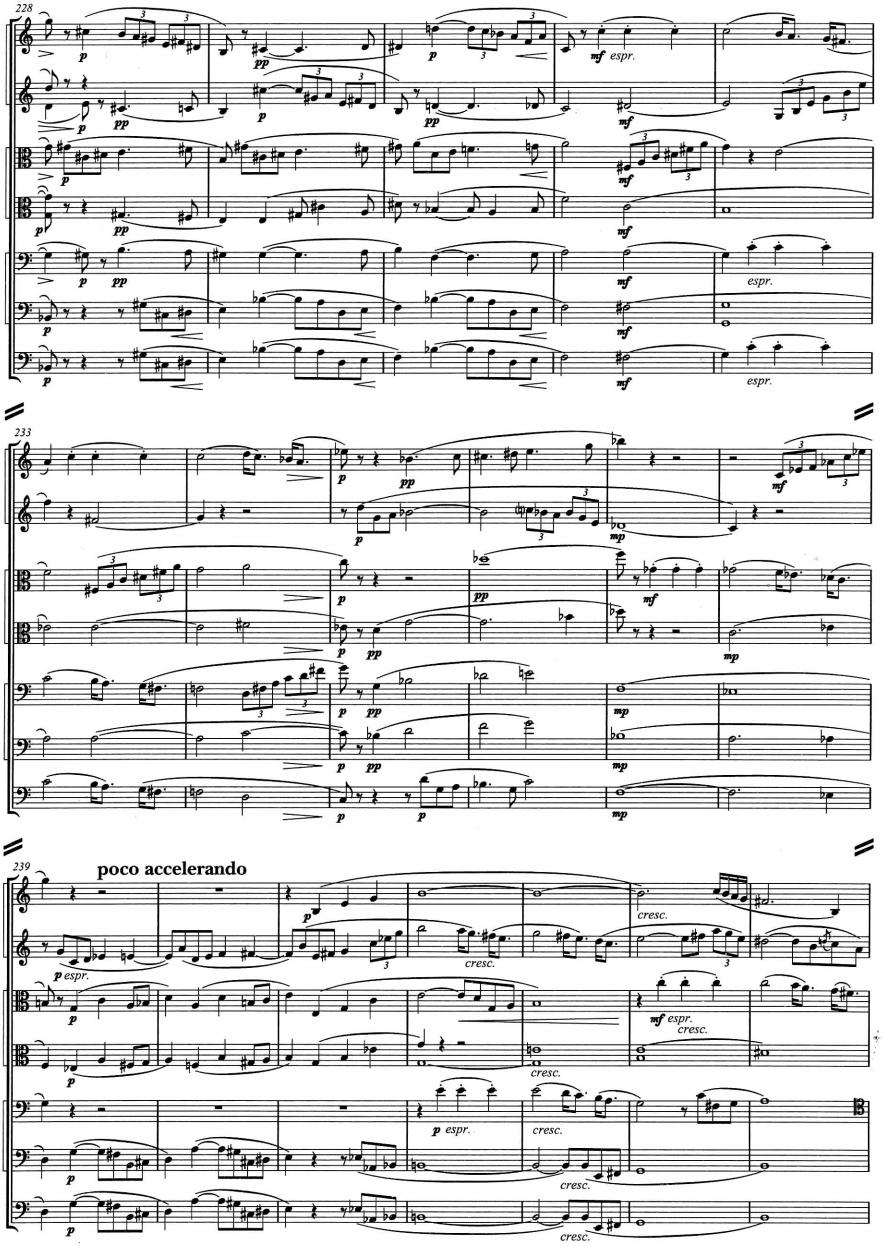
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

p espr.

218

223

mf espr.


228
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
p
pp
mf
espr.
233
mp
239
poco accelerando
cresc.
mf espr.

12:17

16 noch etwas lebhafter

246

Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

*)

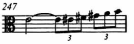
252

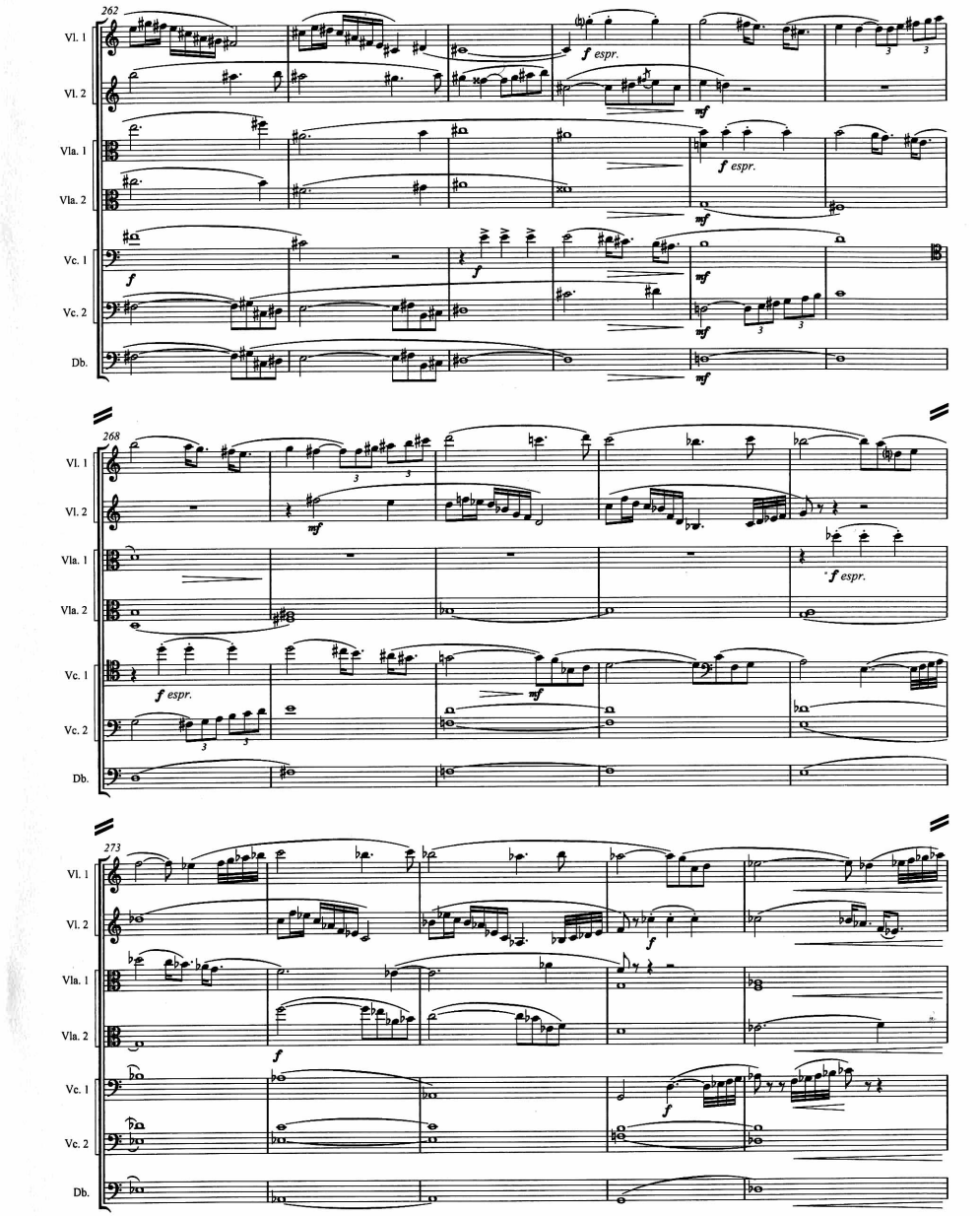
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

257

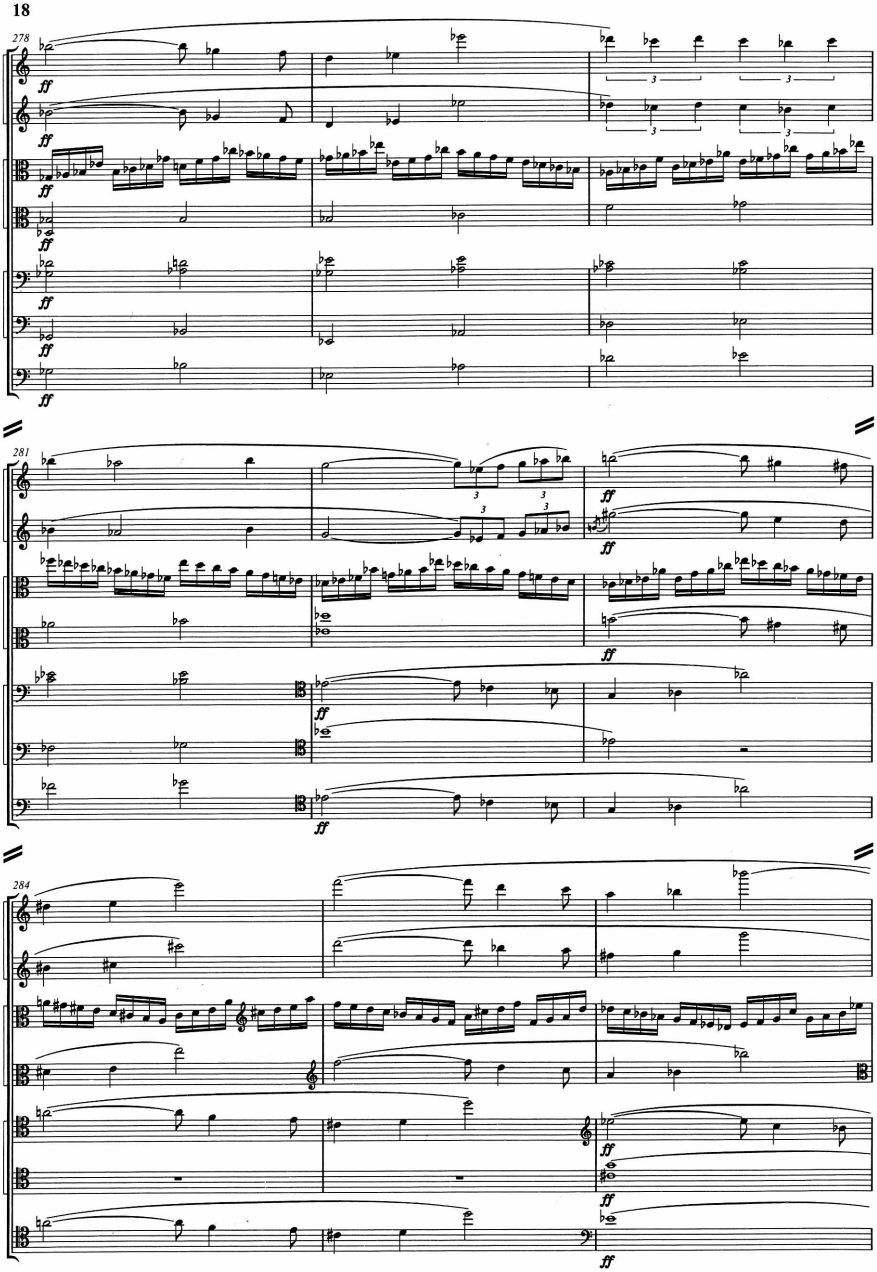
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

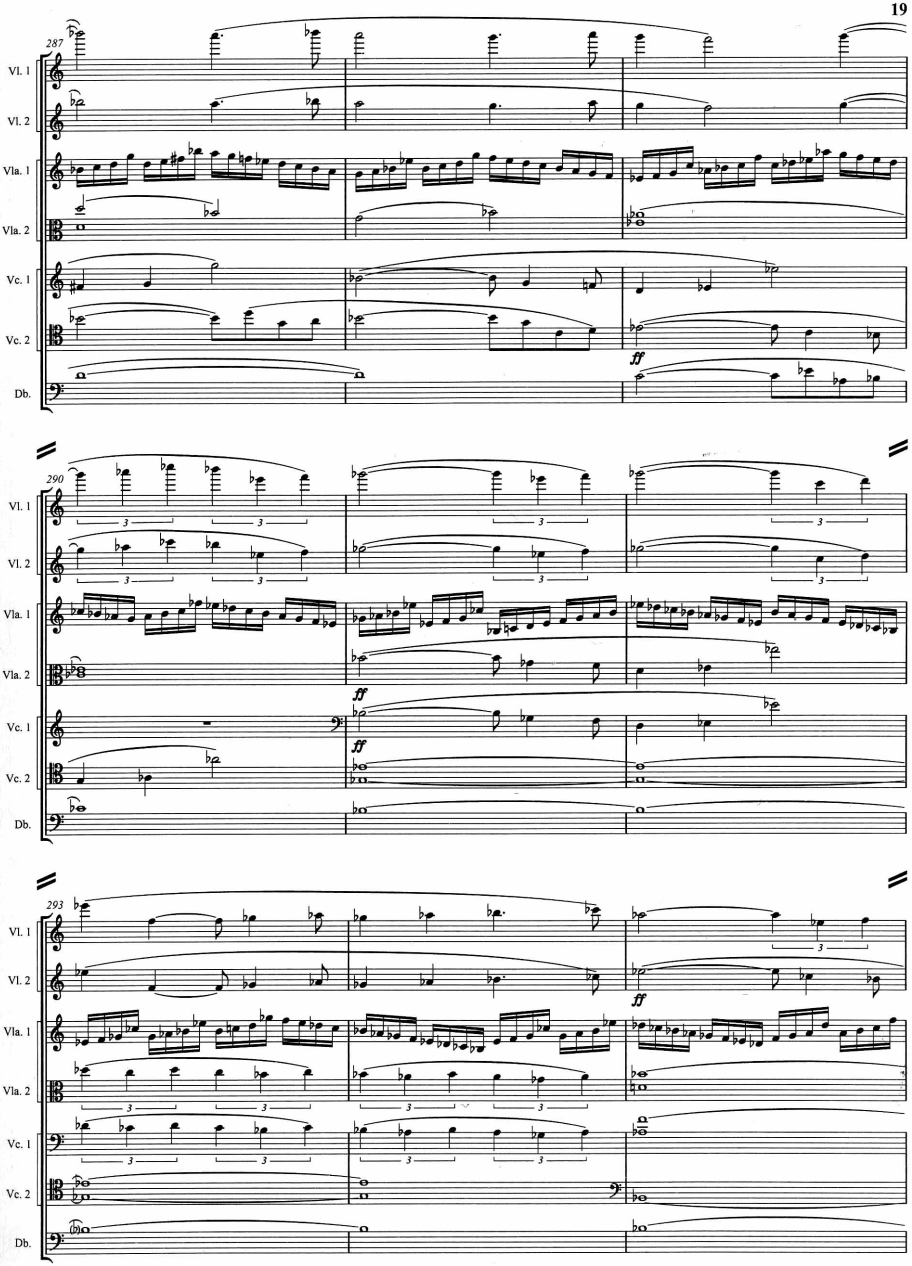
*) In the composer's short score this passage appears thus:

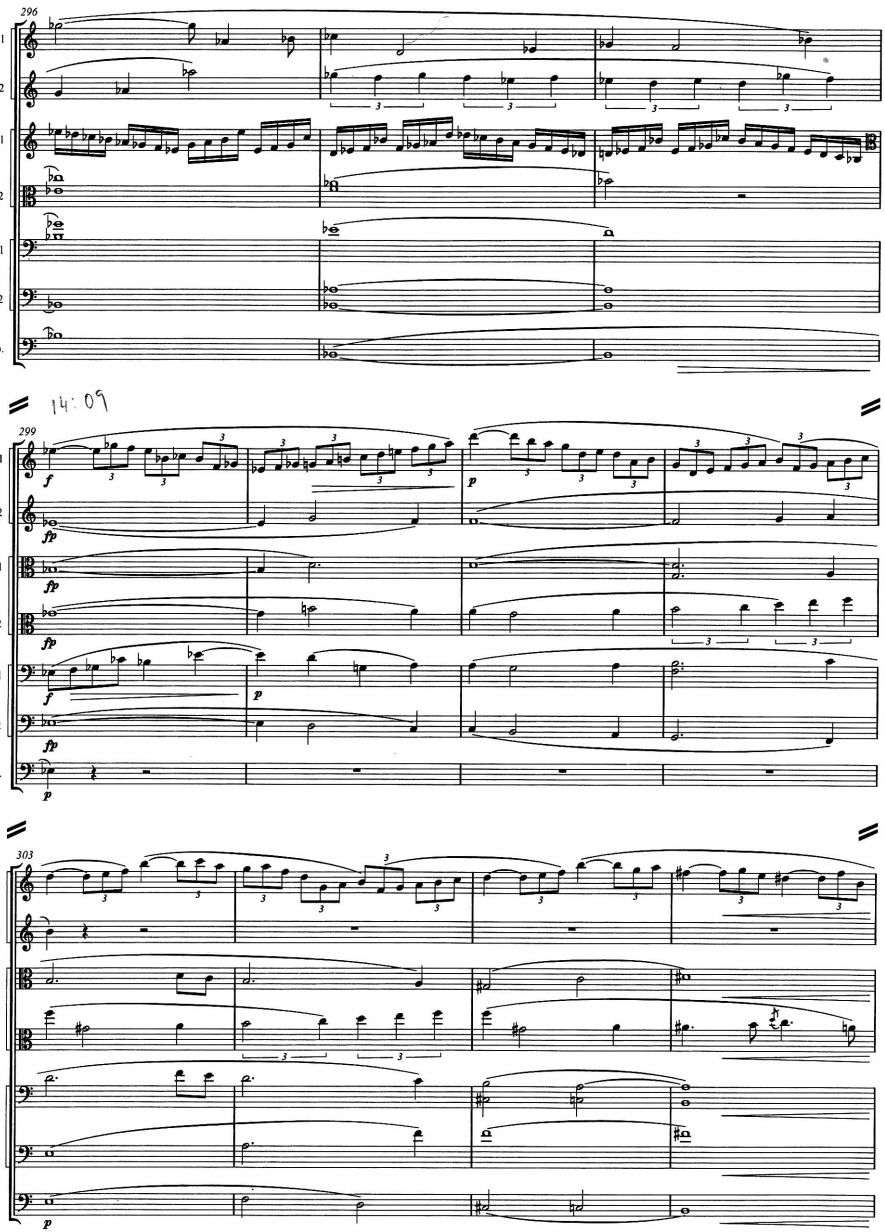


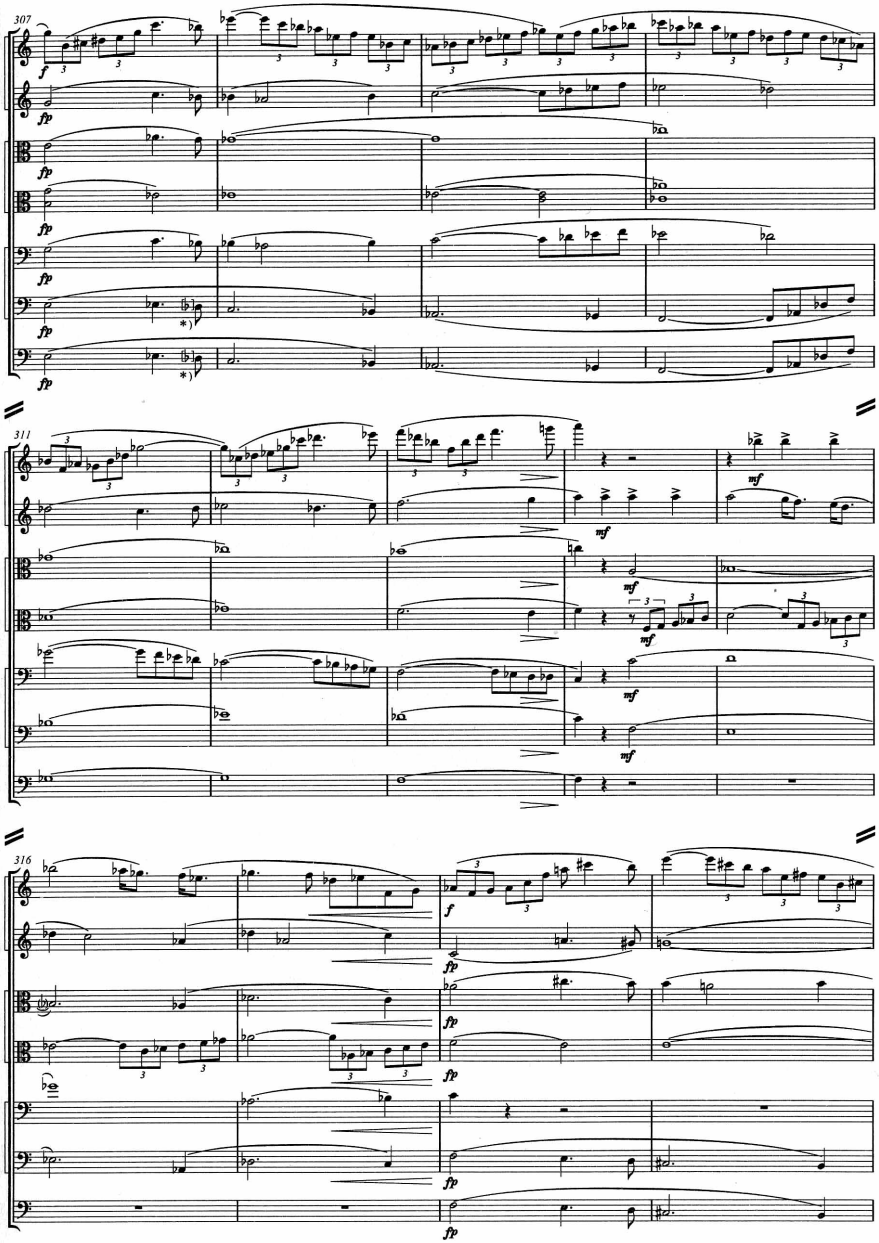

262
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
f espr.
mf
f
268
f espr.
273

13:25

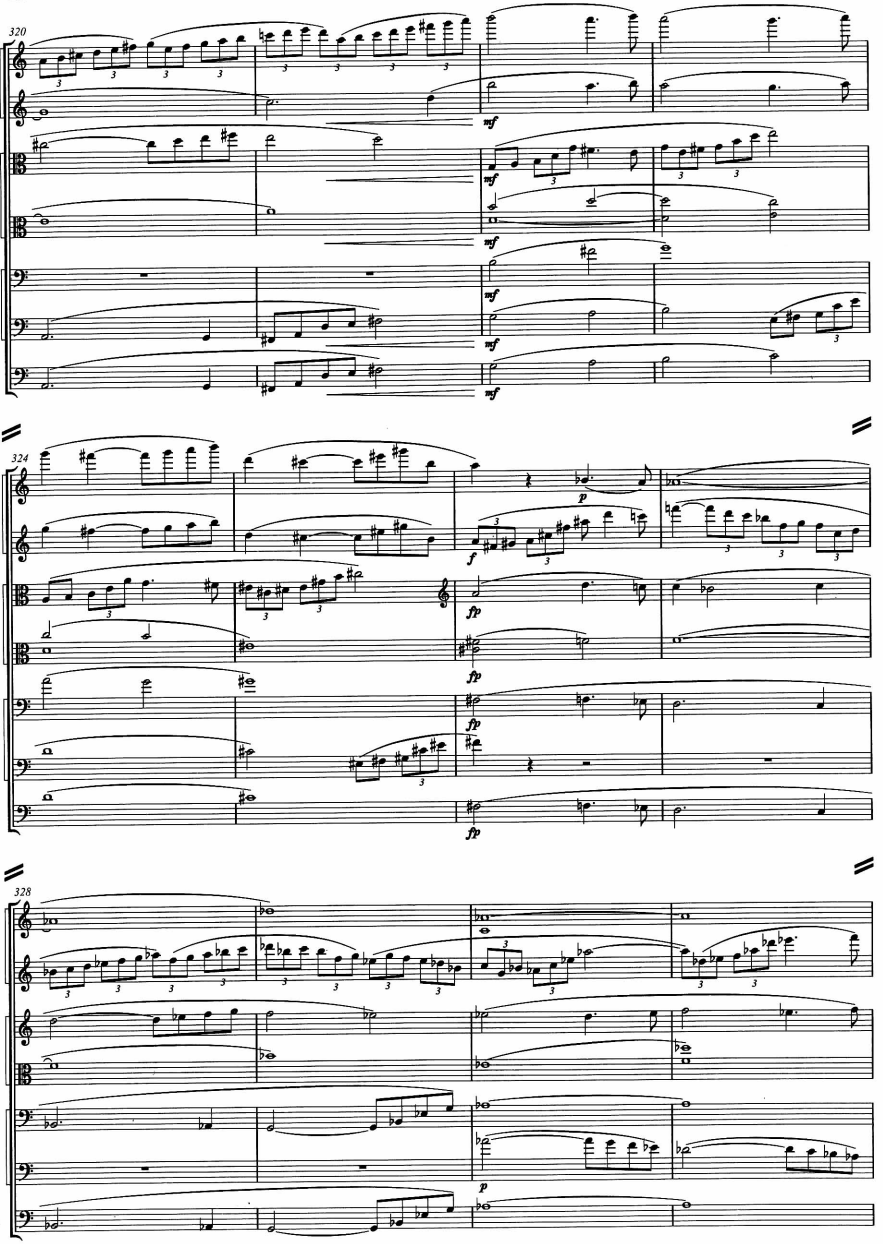


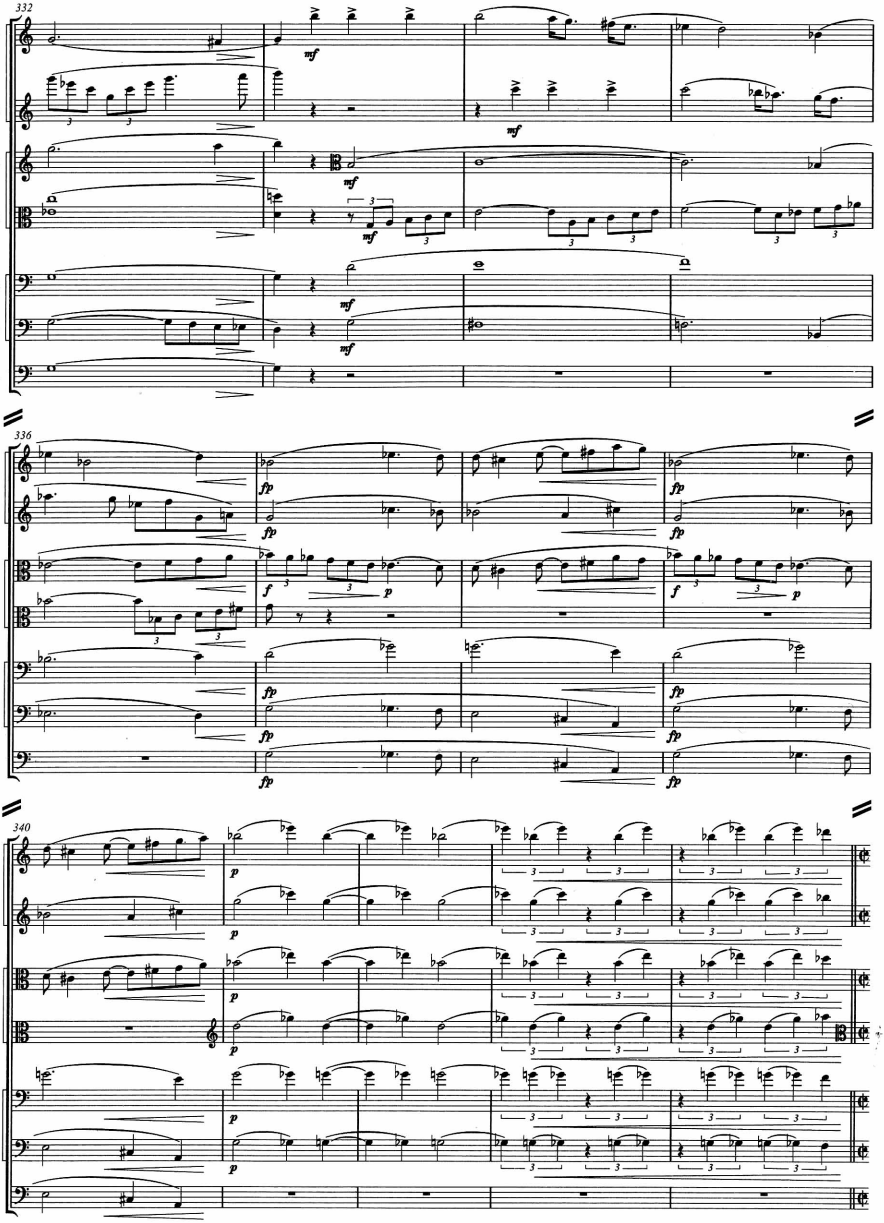

287
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
ff
290
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
ff
ff
293
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
ff


296
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
14:09
299
303



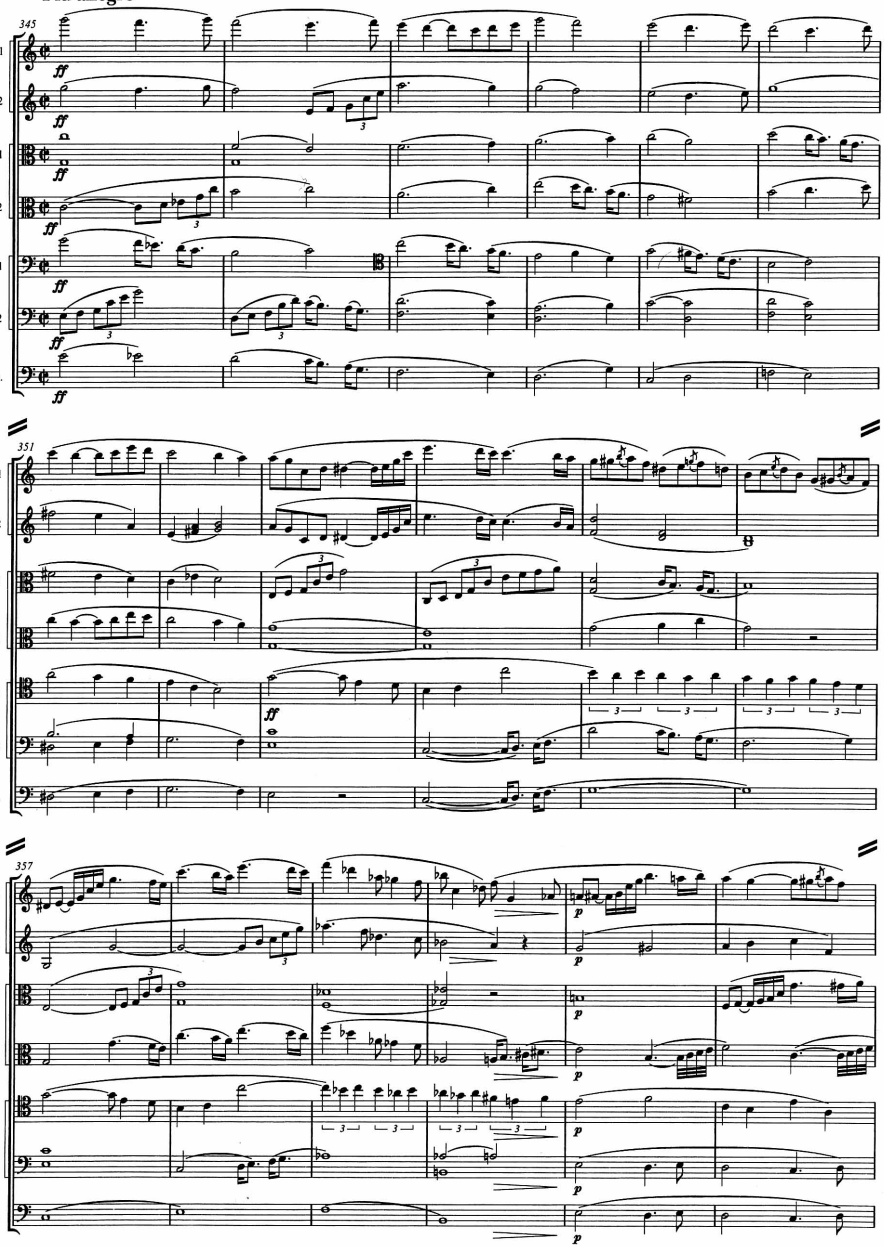
*) [♭] is suggested by analogy with bars 318 and 326.

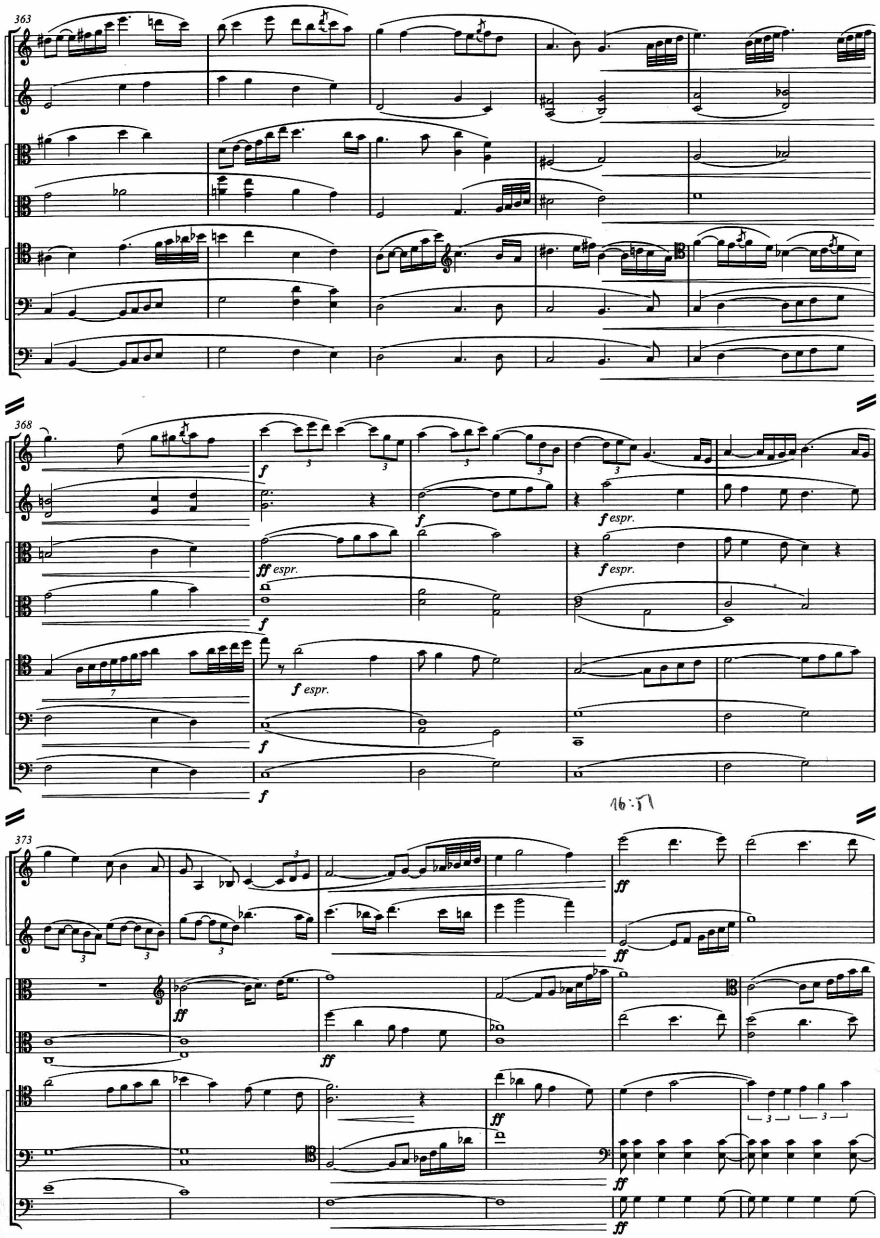

320
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
mf
324
p
f
fp
328


332
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
mf
336
fp
f
p
340

15:45

24 **Più allegro**




363
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
368
f
f espr.
ff espr.
373
ff

17:00 stella

accelerando

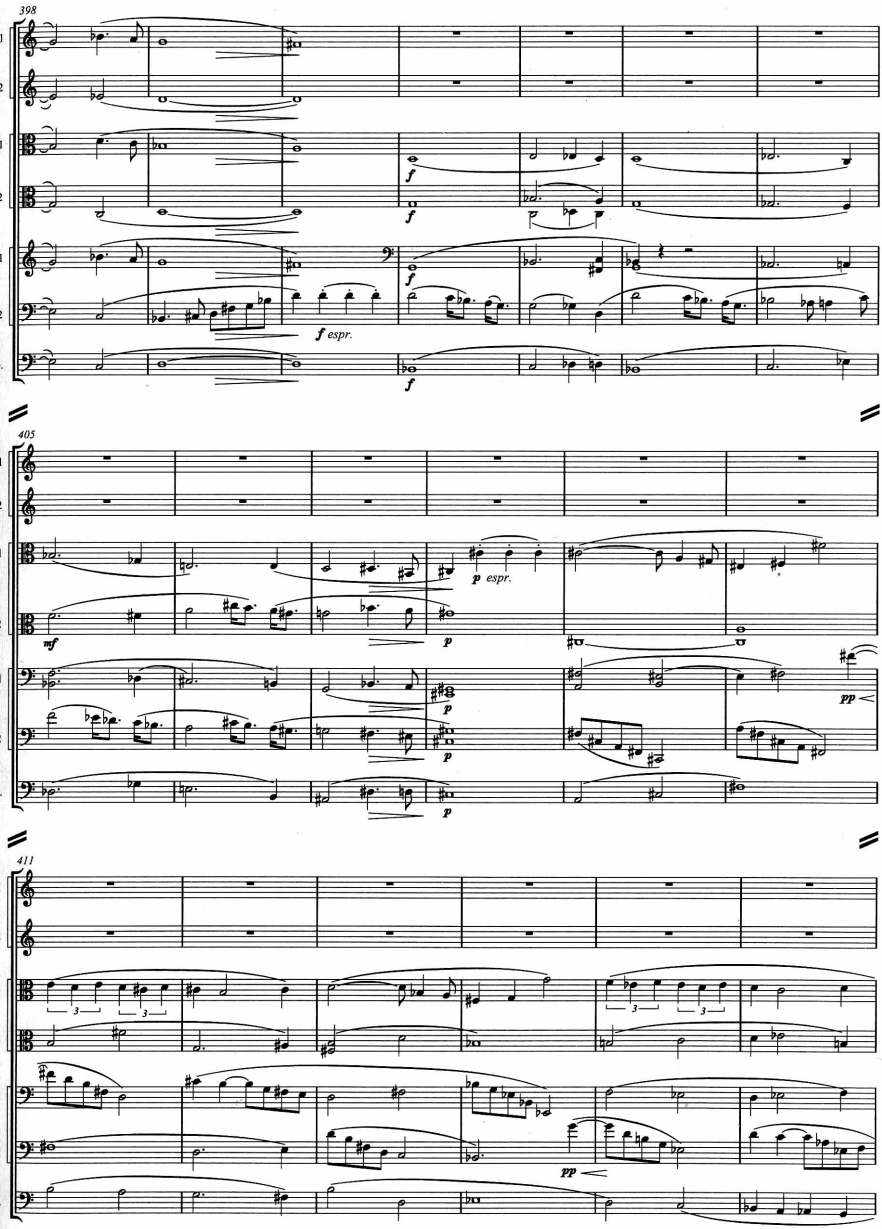
379

Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

385

390 **Adagio, tempo primo**

17:20


398
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
f
f espr.
405
mf
p espr.
pp
411

19:48

417

allmählich etwas fliessender *)

Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.

p espr.

422

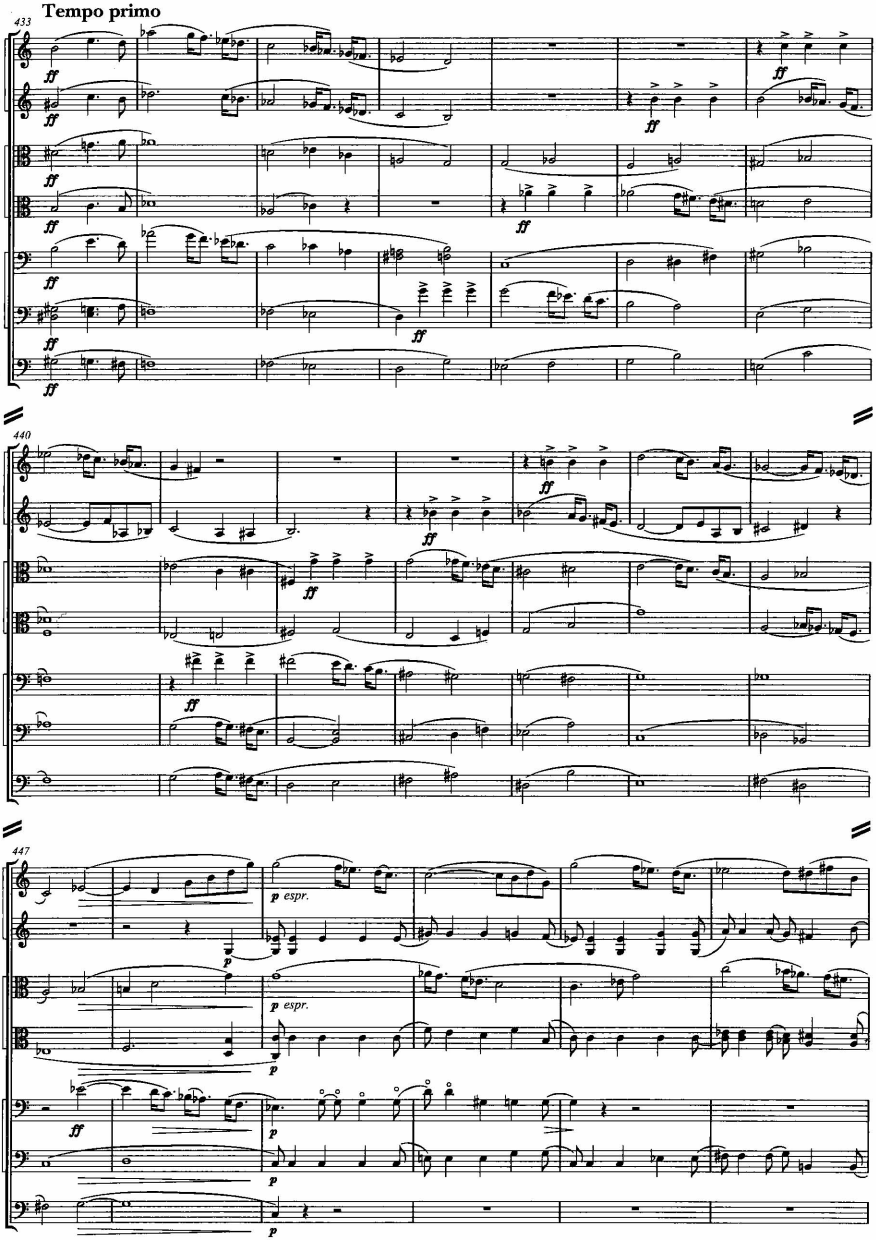
mf

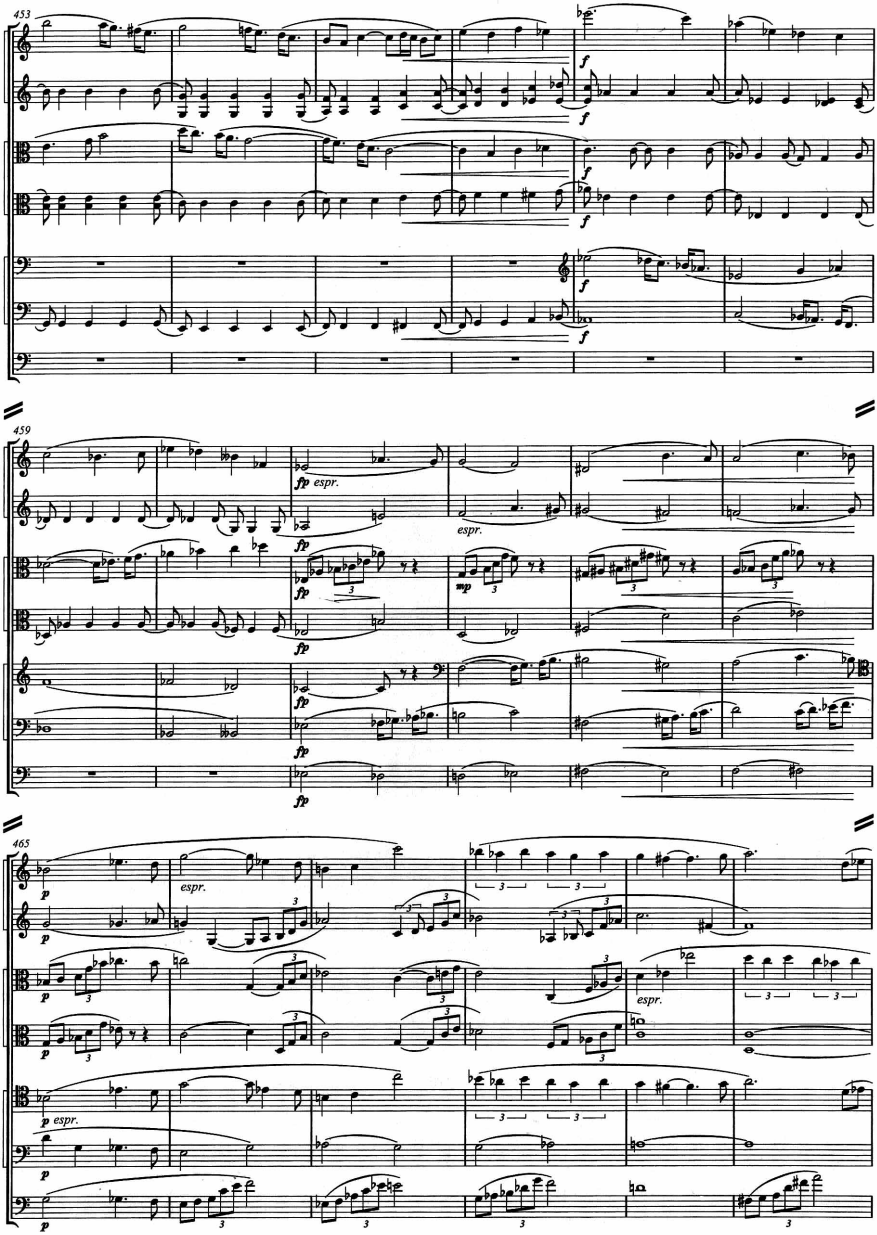
427

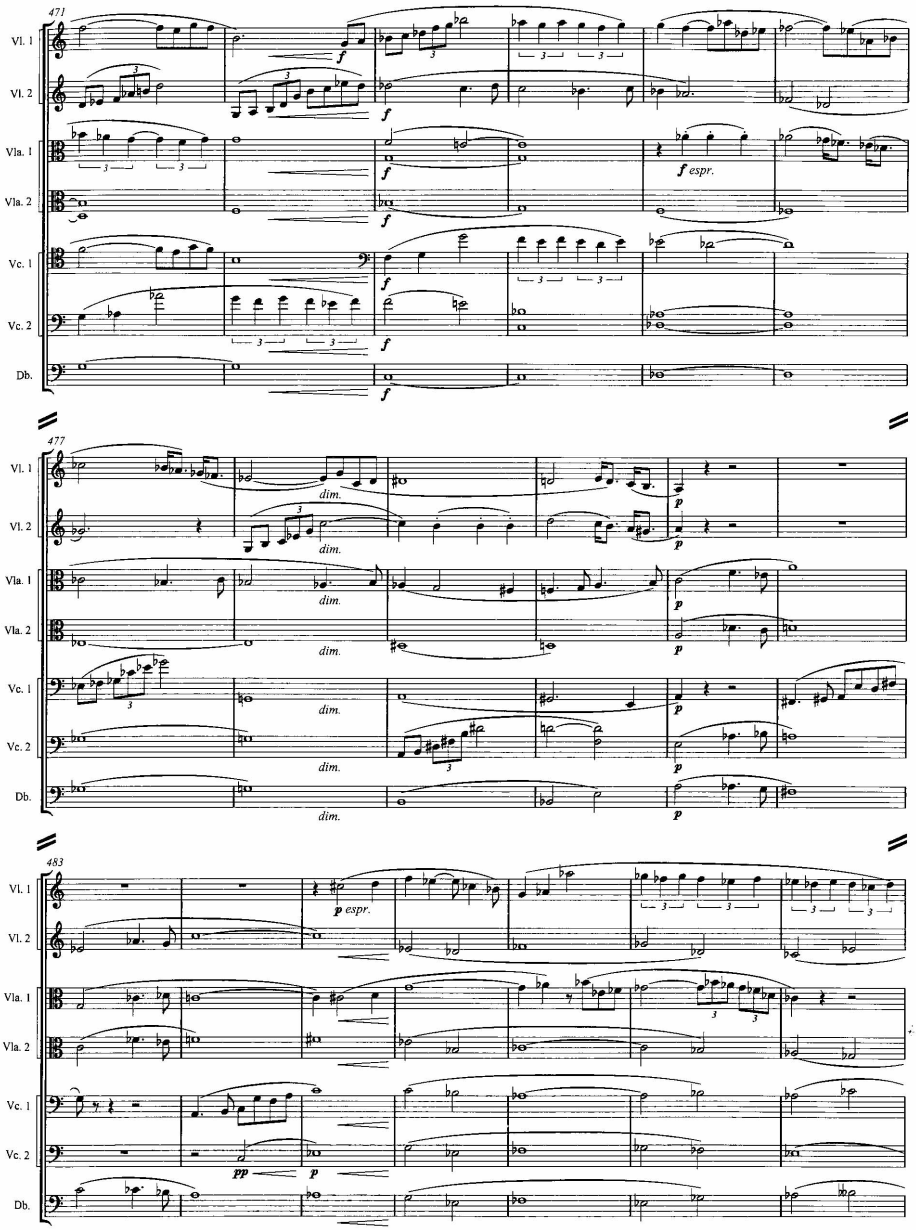
accel.

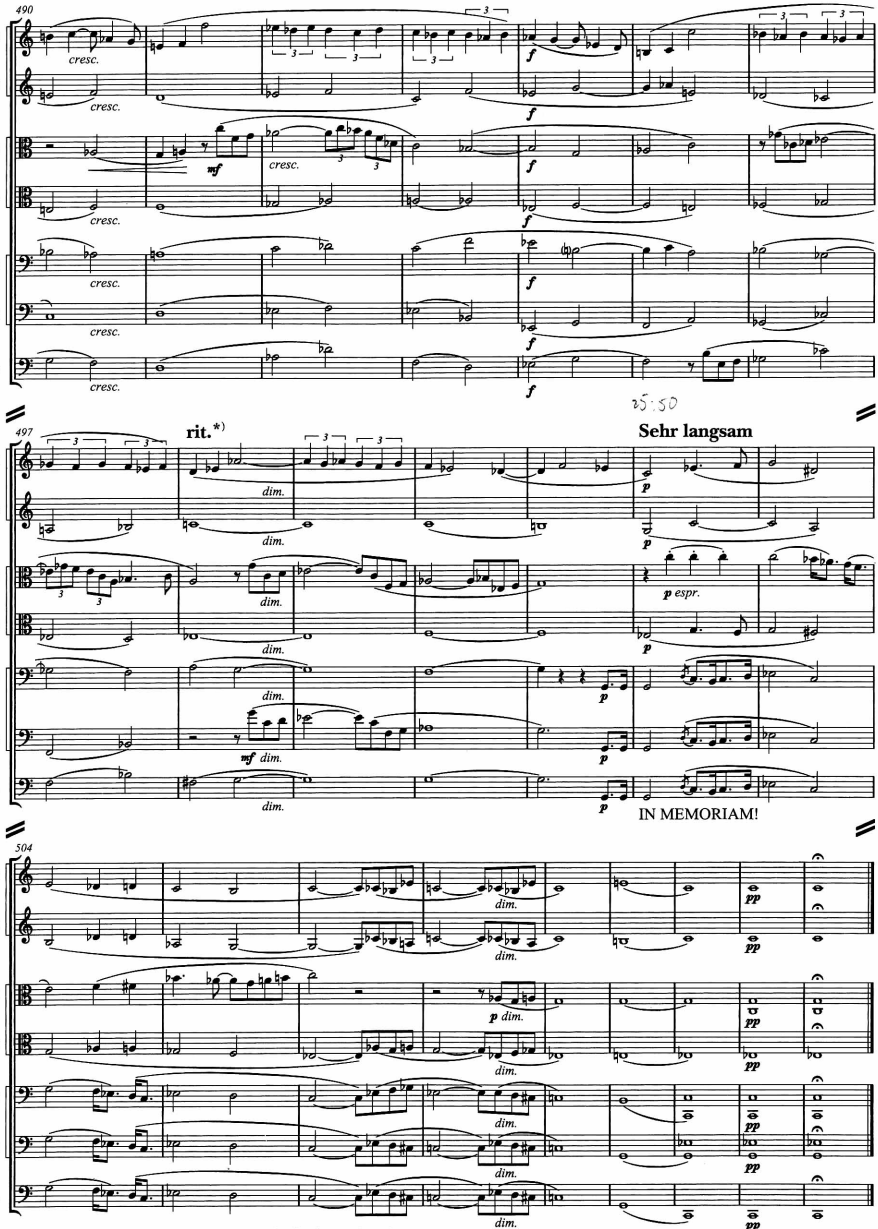
cresc.

*) In the composer's short score this indication is given a bar earlier.


Tempo primo
433
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
ff
440
p espr.
447
p


453
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
f
459
fp espr.
espr.
mp
465
p
espr.


471
Vl. 1
Vl. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db.
f
f espr.
477
dim.
p
483
p espr.
pp



*) In the composer's short score this indication is given at bar 501.

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Peter Grimes
The Prince of the Pagodas
The Rape of Lucretia
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Young Person's Guide to the Orchestra

COPLAND, AARON
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Billy the Kid Suite
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El Salon Mexico
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Inscape
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IRELAND, JOHN
London Overture
The Overlanders
These Things Shall Be

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MOUSSORGSKY/RAVEL
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RACHMANINOFF/RESPIGHI
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Symphonie für Bläser
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Abraham and Isaac
Agon
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Capriccio
Le Chant du Rossignol
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Concerto in D
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Symphonies of Wind Instruments
Threni

VAUGHAN WILLIAMS, RALPH
Fantasia on a Theme by Thomas Tallis
On Wenlock Edge
Symphony No.3 'Pastoral'
The Wasps

WARLOCK, PETER
Capriol Suite

WEBERN, ANTON VON
Im Sommerwind

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